

# John Dowland Fifty Songs

for high voice **Book 2**

THE  
FIRST BOOKE  
of Songes or Ayres  
of fowre partes with Ta-  
blecture for the Lute:

So made that all the partes  
together, or either of them seue-  
rally may be song to the Lute,  
Orpherian or Viol de gambo.  
Compoled by *John Dowland* Lute-  
nist and Barcheler of musike in  
both the Vniuersities.

Allo an inuention by the sayd  
Author for two to playe vp-  
on one Lute.

*Nec profunt domino, quæ profunt omnibus artes.*

Printed by Peter Short, dwelling on  
Bredstreet hill at the sign of the Starre, 1597

MS

783.

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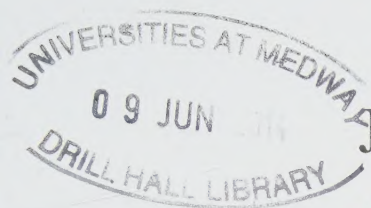
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# ainer & Bell

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John Dowland

## Fifty Songs

in two books: each for high or low voice

selected and edited by Edmund H Fellowes  
with revisions by David Scott

Book 2: High Voice

STAINER & BELL LTD  
23 Gruneisen Road, London N3 1DZ

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ISMN 979 0 2202 0577 4

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## PREFACE

John Dowland's *First Booke of Songes or Ayres* of 1597 not only marks the beginning of the brief but brilliant flowering of the English lute ayre, but, together with his three subsequent song books and the three items he contributed to his son Robert's *A Musicall Banquet*, constitutes the highest point of achievement in this genre. The present selection of 50 songs, made by E. H. Fellowes in 1925 and revised by David Scott in 1970, includes over half of Dowland's output and permits an appreciation of the extraordinary range of emotion and technique to be found in his ayres.

The pattern for all four books is set in *The First Booke*, in which love songs are found side-by-side with songs in a more serious, 'metaphysical' vein. Dowland's love songs rarely fall into the type common in the song books of his contemporaries, in which the amours of semi-mythological nymphs and shepherds are treated with an urbane sensuality or with a gentle melancholy. He is concerned, rather, with musically underlining the paradoxes or conceits suggested to the poet by his being in love. 'Tell me, true love' from *A Pilgrimes Solace* would seem to suggest that to Dowland real love was of the spiritualised sort derived from Plato's *Symposium*.

The following books show the influence of foreign musical developments, especially in Italian music. Madrigalian chromaticisms and other expressive effects make their appearance, and the pavane and galliard forms used in *The First Booke* give way to through-composed settings. A new, heady melancholy can be felt, too, in the more serious songs. 'Flow my tears' and 'Sorrow, stay' from *The Seconde Booke* and 'In darkness let me dwell' from *A Musicall Banquet*, almost obsessive in their sense of grief over man's fallen state, are linked by recurring poetic images, often indebted to Hermetic Philosophy. Even so, love songs are not lacking, and there are several items which afford interesting personal insights. 'Far from triumphing court' (*A Musicall Banquet*) pays tribute to Sir Henry Lee, for a long time Queen Elizabeth's champion, and 'It was a time when silly bees' (*The Thirde Booke*) is a wry comment both on the ill-treatment of Robert, Earl of Essex by the Queen and on Dowland's continuing failure to receive a court appointment.

This selection includes a literal transcription of the original lute tablature and is thus suitable for performance by a keyboard instrument. The tablature will be found in the complete edition of Dowland's ayres published by Stainer and Bell in the first series of *The English Lute-Songs*, while the four-voice versions of 65 of the songs are available in *Musica Britannica* VI.

London  
Summer 1980

JAMES ERBER

# SHALL I SUE?

Rather slow, and smoothly

Shall I sue shall I seek for grace?  
 Sil - ly wretch, for - sake these dreams  
 Jus - tice gives each man his own,

*p*

Shall I pray shall I prove? Shall I strive to a  
 Of a vain de - sire, O be - think what  
 Though my love be just, Yet will not she

*cresc.*

heav'n - ly joy, With an earth - ly love?  
 high re - gard Ho - ly hopes do re - quire.  
 pity my grief, There - fore die I must.

*dim.*



*mf*

Shall I think that a bleed - ing heart  
 Fa - vour is as fair things are,  
 Sil - ly heart then vield to die,

*mf*

*p*

Or a wound - ed eye, Or a sigh can as -  
 Tre - sure is not bought, Fa - vour is not  
 Pe - rish in des - pair, Wit - ness yet how

*p*

*cresc.*

*cresc.*

*p*

-cend the clouds, To at - tain so high?  
 won with I words, Nor the wish of a thought.  
 fain I die, When I die for the fair.

*p*

# CLEAR OR CLOUDY

Moderate speed

VOICE

*mf* *dim.*

Clear or cloud - y, sweet as Ap - ril show'r - ing,  
 Her grace like June, when earth and trees be trim - med  
 Sweet Sum - mer Spring, that breath - eth life and grow - ing

Smooth or frown - ing, so — is her face to me. Pleas'd or smil - ing,  
 In best at - tire of — complete beau - ty's height. Her love a - gain like  
 In weeds as in - to — healing herbs and flow'rs, And sees of ser - vice

Like mild May all flow'r - ing, When skies blue silk, and mea - dows —  
 Sum - mer's days be - dim - med With lit - tle clouds of doubt - ful —  
 di - vers sorts in sow - ing, Some hap - ly seem - ing, and some —

car - pets be, Her speech - es notes of that night -  
con - stant faith. Her trust, her doubt, like rain - and  
be - ing, yours, Rain on your herbs and flow - 'rs that

*p*

-bird that sing - eth, Who thought all sweet, yet jar - ring  
heat in skies. Gen - tly thun - d'ring, she light - ning  
tru - ly serve, And let your weeds lack dew, and

*cresc.*

*cresc.*

*mf*

notes out - ring mine - eth. Her - eth  
to - mine eyes. Her -  
du - ly starve. Rain eyes. starve.

*p*



# TIME STANDS STILL

VOICE

Rather slow  
*mf*

Time stands still with gaze ing on her—  
When For-tune, Love and Time at-tend on—

face, Stand still and gaze, for mi nutes, hours and  
her, Her with my for - tunes, love, and time I

years, to her give place. All o - ther things shall change, but  
ho - nour will a - lone. If blood - less En - vy say Du -

she re - mains the same, Till hea - vens chan - ged  
- ty - hath no de - sert, Du - ty re - plies that

*p*

have their course, and Time hath lost his name.  
En - vy knows her self his faith - ful heart.

Cu - pidotho - ver up and down blind - ed with her fair eyes.  
My settled vows and spot - less faith no for - tune can re - move,

*p*

And Fortune, cap - tive at her feet, con - temned and con - quer'd lies.  
Cou - rage shall show my in - ward faith, and faith shall try my love.

*cresc.*

*cresc.*

# ME, ME, AND NONE BUT ME

Very moderate speed

VOICE

*mf*

Me, me and none but me, dart home, O gen - tle.  
Like to the sil - ver swan, be - fore my death I

*mf*

Death, And quickly, for I draw too long this i - die breath.  
sing, And yet a - live my fa - tal knell I help to ring.

*p*

*mf*

O how I long till I may fly to heaven a - bove, Un - to my -  
Still I de - sire from earth and earth - ly joys to fly, He ne - ver -

*mf*

faith - ful, un - to my faith - ful and be - lov - ed tur - tle - dove.  
hap - py liv'd, ne - ver hap - py liv'd that cannot love to die.

*cresc.*



SAY LOVE IF EVER THOU DIDST FIND

VOICE

In quick time *mf*

Say Love if e - ver thou didst find, A  
But could thy fi - ery poi - son'd dart, At  
To her then yield thy shafts and bow, That

*mf*

wo - man with a con - stant mind? None but one.  
no time touch her spot - less heart, Nor come near?  
can com - mand af - fect - tions so: Love is free:

*p*

*p*

*cresc.*

And what should that rare mir - ror be, Some  
She is not her sub - ject to Love's bow, Her  
So are her thoughts that van - quish thee, There

*cresc.*

god - dess or some queen is she? She, she,  
 eye com - mands, her heart saith No, No,  
 is no Queen of love but she, She, no,  
 She, she,

she, she, she, she, and on - ly  
 she, no, no, no, no, and on - ly  
 she, she, she, she, and on - ly

she, She on - ly Queen of love and beau - ty.  
 no, One No an - o - ther still doth fol - low.  
 she, She on - ly Queen of love and beau - ty.

# FLOW NOT SO FAST, YE FOUNTAINS

VOICE

*Slow*  
*p*

*poco cresc.*

Flow not so fast, ye foun - tains, What need - eth all this haste?  
Weep they a - pace, whom Rea - son Or lin - g'ring Time can ease:  
Time can a - bate the ter - ror Of ev - 'ry com - mon pain,

*p* *poco cresc.*

*mf* *dim.*

Swell not a - bove your moun - tains, Nor spend your time in waste,  
My sor - row can no sea - son Nor aught be - sides ap - pease,  
But common grief is er - ror, True grief will still re - main,

*mf* *dim.*

*p*

Gen - tle springs, gen - tle springs, fresh - ly your salt tears

*p* *mf*



*mf*

Must still fall drop - ping,

*p*

This system contains the first musical phrase. The vocal line begins with a whole rest, followed by a half note 'Must', a quarter note 'still', a quarter note 'fall', a quarter note 'drop', and a half note 'ping,'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady quarter-note bass line in the left hand. A piano dynamic marking (*p*) appears at the end of the system.

*p*

Must still fall drop - ping, drop - ping,

This system continues the musical phrase. The vocal line starts with a whole rest, then sings 'Must', 'still', 'fall', 'drop', 'ping,', 'drop', and 'ping,'. The piano accompaniment continues with the same melodic and harmonic patterns. A piano dynamic marking (*p*) is placed at the beginning of the system.

*poco rit.*

drop - ping, drop - ping, fall drop - ping from their spheres.

*poco rit.*

This system concludes the musical phrase. The vocal line sings 'drop - ping, drop - ping, fall drop - ping from their spheres.' The piano accompaniment continues until the final measure. Both the vocal and piano parts are marked with a 'poco rit.' (ritardando) instruction.

# WHAT IF I NEVER SPEED?

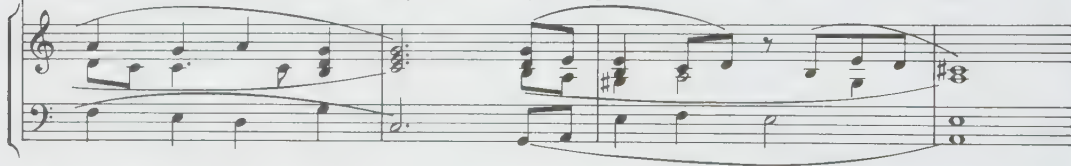
Moderate speed

VOICE

*mf* What if I ne - ver speed? Shall I straight yield to de - spair, And  
Oft have I dream'd of joy, Yet I ne-ver felt the — sweet, But,



still on sor - row feed That — can no loss re - pair?  
tir - ed with an - noy, My — griefs each o - ther greet.



*p* Or shall I change my love? For I find pow'r - to de - part, And *cresc.*  
Oft have I left my hope As a wretch by fate for - lorn, But



in my rea - son prove I — can com - mand my heart.  
Love aims at one scope, And — lost, will still re - turn.



*p* *cresc.* *f*

But if she will pi - ty my de - sire and my love re - quite, Then  
He that once loves with a true de - sire ne - ver can de - part, For

*p* *cresc.* *f*

*p*

e - ver shall she live my dear de - light.} Come,  
Cu - pid is the king of ev - 'ry heart.}

*p*

*f*

come, come, while I have a heart to de - sire thee, Come, come,

*f*

come, for ei - ther I will love or ad - mire thee.



BY A FOUNTAIN WHERE I LAY

Moderate speed

VOICE

By a foun - tain where I lay, All bless - ed be  
Fair with gar - lands all ad - dress'd, Was ne - ver nymph  
Then I forth - with took my pipe, Which I all fair

— that — bless - ed day, By the glimm'ring of the  
— more — fair ly bless'd, Bless - ed in the high'st de -  
and clean did wipe, And up - on a heav'n - ly

sun, O ne - ver be her shi - ning done,  
- gree, So may she c ver - bless - ed be,  
ground, All in the grace of beau - ty found,

*p*

When I might see a lone  
Came to this foun - tain near  
Play - ed this roun - de - lay,  
My love's true fair - est  
With such a smil - ing  
Wel - come, fair Queen of

*p*

*cresc.*

one, cheer.  
May,  
Love's dear light,  
Such a face,  
Sing, sweet air,  
Love's clear sight,  
Such a grace,  
Wel - come fair,  
No world's eyes can clear - er see,  
Hap - py, hap - py eyes that see  
Wel - come be the shep - herd's Queen,

*cresc.*

*f*

A fair - er sight none, none can be.  
Such a heav'n - ly sight as she.  
The glo - ry of all our green.

*f*

## O WHAT HATH OVERWROUGHT

VOICE

*In quick time*  
*mf*

O what hath o-ver-wrought My all-a-maz-ed  
day I see is clear, But I am ne'er the

thought? Or where-to am I brought That thus in vain have  
near? For grief doth still ap-pear To cross our mer-ry

*p*

sought Till Time and Truth hath taught, I  
cheer, While I can no - thing hear, But



la - bour all for nought? The Cold,  
win - ter all the year.

hold, The sun will shine warm, Therefore now fear no

harm. O bless - ed beams Where beau - ty streams

Hap - py hap - py light to love's \_\_\_\_\_ dreams.

# FAREWELL UNKIND

Moderate speed

VOICE *mf*

Fare - well un - kind fare - well, to me no more a  
 'Tis not the vain de - sire of hu - man fleet - ing

*mf*

*p*

fa - ther, Since my heart, my heart holds my love most  
 beau - ty, Makes my mind to live though my means do

*p*

*mf*

dear. The wealth which thou dost reap an  
 die. Nor do I Na - ture wrong, though

*mf*

- o - ther's hand must ga - ther,      *p.*      Though my heart,      my heart  
I for - get my du - ty:      Love not in the blood

but still in lies bu - ried there. }      Then fare - well,      then  
the spirit doth lie. }

fare - well,      *cresc.*      O fare - well,      Wel - come, my love, wel - come, my

joy for e - ver.      Then - er.

# WEEP YOU NO MORE, SAD FOUNTAINS

VOICE

Slow *p*

Weep \_\_\_\_\_ you no more, sad foun - tains, What  
Sleep \_\_\_\_\_ is a re - con - cil - ing, A

*poco cresc.*

need you flow so fast? Look \_\_\_\_\_ how the snow - y  
rest that Peace be - gets: Doth \_\_\_\_\_ not the sun rise

*poco cresc.*

*mf* *dim.*

moun - tains, Heav'n's sun doth gen - tly waste.  
smil - ing, When fair at e'en he sets.

*mf* *dim.*



*mf*

But my sun's heav'n ly eyes  
Rest you then, rest, sad eyes,

*mf* *dim.*

*dim.*

View not your weep - ing,  
Melt not in weep - ing,

*p*

*pp.* *dim.*

That now lies sleep - ing, that now lies sleep - ing, Soft - ly,  
While she lies sleep - ing, while she lies sleep - ing, Soft - ly,

*dim.*

*pp*

soft - ly, now soft - ly lies sleep - ing.  
soft - ly, now soft - ly lies sleep - ing.

*pp*

# IT WAS A TIME WHEN SILLY BEES

Words ascribed to Robert, Earl of Essex.

Moderate speed

VOICE

*mf*

It was a Time when sil - ly bees could speak,  
Then thus I gods buzz'd when Thyme no sap would give,  
'My liege, grant thy Time may nev - er end,

*mf*

And in that Time I was a sil - ly bee,  
Why should this bless - ed Thyme to me ly be dry  
And yet vouch - safe to hear my plaint of Thyme,

*p*

Who fed on Thyme un - til my heart 'gan break, Yet  
Sith by this Thyme the la - zy drone doth live, The  
Which fruit less flies have found to have a friend, And

*p*

nev - er found the Time would fa - vour me.  
 wasp, the worm, the gnat, the but - ter - fly.  
 I cast down when a - to - mies do climb',

*mf*  
 Of all the swarm I on - ly did not thrive,  
 Ma - ted with grief, I kneel - ed on my knees,  
 The King re - plied but thus, 'Peace, peev - - - ish bee,'

Yet brought I wax and ho - ney to the hive.  
 And thus com-plain'd un - to the King of bees.  
 Thou'rt bound to serve the Time, the Thyme not thee'.



# THE LOWEST TREES HAVE TOPS

Words ascribed to Sir Edward Dyer.

Moderate speed

VOICE

The low - est trees have tops, the ant are her  
Where wa - ters smooth - est run, deep are the

gall, The fly her spleen, the lit - tle spark his heat,  
fords, The di - al stirs, yet none per - cieves it move:

And slen - der hairs cast sha - dows though but small,  
The firm - est faith is in the few - est words,

*mf*

And bees have stings al - though they be not great.  
The tur - tles can - not sing, and yet they love,

*mf*

*f* *p* *cresc.*

Seas have their source, and so have shal - low springs, And  
True hearts have eyes and ears, no tongues to speak: They

*f* *p*

*f*

love is love in beg - gars and in kings.  
hear, and see, and sigh, and then they break.

*cresc.*

## DISDAIN ME STILL

Words ascribed to the Earl of Pembroke.

Very moderate speed

VOICE

Dis - dain me still, that I may ev - er love,  
As heat to life, so is de - sire to love,

For who his love en - joys can love, can love no  
And these once quench'd, both life and love are gone, are

more gone. The war once past with ease men co - wards  
Let not my sighs nor tears thy vir - tue

prove: And ships re - turn'd do rot up on the shore.  
move, Like ba - ser me - tals do not melt too soon.

*p* *cresc.*

And ———— though thou frown, I'll say thou  
Laugh ———— at my woes al - though I

*p* *cresc.*

art most fair, most ———— fair: And  
ev - er mourn, ev - - - er mourn. Love

*f*

still I'll love, and still I'll ———— love, I'll love  
sur - feits, Love ———— sur - feits ———— with re - wards,

*p*

*cresc.* *f*

though still, though still ———— I must des - pair.  
his nurse is scorn, ———— his nurse is scorn.

*cresc.* *f*



# SWEET, STAY AWHILE

Words ascribed to John Donne.

*Slow*

*mf* *p*  $\text{♩} = \text{♩}$

Sweet stay a while, why will you  
 Dear let me die in this fair

*mf* *p*

rise? The light you see comes from your eyes:  
 breast, Far sweet - er than the Phoe - nix' nest.

*cresc.* *f*

The day breaks not, it is my  
 Love raise de - sire by his sweet

*cresc.* *f*

*dim.*

heart, To think that you and I must part.  
 charms With - in this cir - cle of thine arms:

*dim.*

*p* *f*

O ——— stay, O ———  
 And ——— let, And ———

*p* *f*

*dim.*

— stay, or else my joys, my joys, my joys must die,  
 — let, and let thy bliss - ful, bliss - ful kiss - es che - rish

*dim.* *p*

*p*

And pe - rish in their in - fan - cy.  
 Mine in - fant joys, that else must ——— pe-rish.

# LOVE THOSE BEAMS

Very moderate speed

*mf*

Love \_\_\_\_\_ those beams that breed,  
I'll \_\_\_\_\_ go to I the woods,  
Love, \_\_\_\_\_ then I must yield

*mf*

All day long Breed and feed this burn - ing:  
And a - lone, Make my moan, O cru el:  
To thy might, Might and spite op - press ed,

*p*

Love \_\_\_\_\_ I quench with floods, Floods of tears, Night - ly  
For \_\_\_\_\_ I am de - ceiv'd, And be - reav'd Of my  
Since \_\_\_\_\_ I see my wrongs, Woe is me, Can - not

*p*

tears life, be and my re - mourn jew dress - ing, el, ed. But O Come a - las but in last, tears the be

cool this fire in vain, in vain, The more I quench, the woods, though Love be blind, be blind, He hath let his spies, he friend - ly, Love, to me, to me, And let me not, and

more hath let I his quench, the more there doth re - main. his spies, my se - cret — haunts to find. me not, en - dure this — mi - se - ry.



SHALL I STRIVE WITH WORDS TO MOVE

Moderate speed

*mf*

Shall I strive with words to move, When deeds re - ceive not due re -  
Grief, a - las, though all in vain, Her rest - less an - guish must re -

*mf*

*dim.*

-gard? Shall I speak, and nei - ther please, Nor be free - ly heard?  
-veal: She a - lone my wound shall know, Though she will not heal.

*f*

*dim.*

All Storms woes have end, though a - while de lay'd,  
calm at last, and why may not she

*p*

Our pa - tience prov - ing. O  
Leave off her frown - ing? O

that Time's sweet Love, strange help ef her fects hands Could but make, My af - fec - tion but make her

*mf*

lov crown ing! ing. } I woo'd her,

*p*

I lov'd her and none but her ad - mire. O come, dear

*f*

joy, and an - swer my de - sire.

# WERE EVERY THOUGHT AN EYE

Brightly in moderate time

*mf*

Were ev - e - ry thought an eye, — And all those eyes could  
Her fires do in - ward burn, — They make no out - ward

*mf*

*cresc.*

see, — Her sub - tle wile their sights would be - guile, And —  
show, — And her de - lights a - mid the dark shades, Which —

*cresc.*

*f* *mf*

mock their jea - lou - sy. — De - sire lives in her heart, — Di -  
none dis - co - ver grow. — The flow'rs growth is un - seen, — Yet

*f* *mf*

- a - na in her eyes. *f* 'Twere vain to wish wo - men  
 ev - ery day it grows. So where her fan - cy is

true, 'tis well If they prove wise — } Such a love — de - serves -  
 set it thrives, But how none knows. — }

— more grace, Than a tru - er heart that hath no con-ccit, To make use both of time and

*mf*

place, — When a wit hath need — of all his sleight.



# TELL ME, TRUE LOVE

Rather slow

*mf*

Tell \_\_\_\_\_ me true Love where shall I seek thy  
O \_\_\_\_\_ fair-est mind en - rich'd with Love's re -

*mf*

be - ing, In thoughts or words, in vows or pro -  
- sid - ing, Re - tain the best, in hearts let some \_\_\_\_\_

- mise \_\_\_\_\_ mak - ing, In \_\_\_\_\_ rea - sons, looks,  
- seed \_\_\_\_\_ fall, \_\_\_\_\_ In \_\_\_\_\_ stead \_\_\_\_\_ of weeds

or pas - sions, or pas - sions nev - er see - ing,  
Love's fruits, \_\_\_\_\_ Love's fruits \_\_\_\_\_ may have a - bid - ing,

In men on earth, or wo - men's minds par - tak - ing?  
At har - vest you shall reap in - crease of all.

Thou canst not die, And there - fore, liv - ing, therefore, liv - ing,  
O hap - py Love, More hap - py, hap - py, hap - py man that

tell me Where is thy seat, is thy seat? thy  
finds thee, Most hap - py Saint, hap - py Saint, hap - py

seat, why, why doth this age ex - pel thee?  
Saint, that, that keeps, re - stores, un - binds thee.

# IF THAT A SINNER'S SIGHS

Rather slow

*mf*

If that a

sin - ner's sighs be An - gels' food, Or that re -

- pentant tears be An - gels' wine Ac -

*p*

cept, O Lord, in this most pen - sive mood These heart - y

sighs and dole - ful plaints of mine, That

*mf*

went with Pe - ter forth most sin - ful - ly:

But not, as Pe - ter did,

*p*

weep, weep, weep, ——— weep ——— bit - ter - ly.



## WHERE SIN SORE WOUNDING

Slow

*p*

Where sin sore

wound - ing, Dai - ly doth op -

- press me,                      There grace                      a - bound - ing, grace a - bound - ing

*mf*

Free - ly, free - ly doth re - dress — me.

*mf*

*p* *cresc.*

So that — re - sound - ing Still I shall con - fess Thee

*p* *cresc.*

*mf* *f*

Fa - ther, Fa - ther of mer - cy, Fa - ther of

*mf* *f*

*dim. e rit.* *p*

mer - cy, mer - cy, Fa - ther of mer - cy.

*dim. e rit.* *p*

# MY HEART AND TONGUE WERE TWINS

Very moderate speed

*mf*

My heart and tongue were twins — at once con - ceiv - ed,  
 Both knit in one and yet a - sun - der pla - ced:  
 New found, and on - ly found in gods and kings, —

*mf*

Th'eld - est was my heart, born dumb by Des - ti - ny, The — last my  
 What — heart would are speak deeds, the tongue doth still dis - cov - er. What — tongue doth  
 Whose — words are do but words nor deeds re - gard - ed. Chaste thoughts do

*p*

tongue, of all sweet thoughts be - reav - ed: Yet And strung and tun'd to play.  
 speak is of the heart em - bra - ced, My both are one to make.  
 mount and fly with swift - est wings, — My love with pain, my pain —

*mf*

## Conclusion

— heart's har - mo - ny.  
— a new found lo - ver.  
— with loss re - war - ded.

Then this be sure,

*mf*

since it is true per - fec - tion, That nei -

-ther men — nor gods, — nor — gods can force — af - fec - tion.



# FAR FROM TRIUMPHING COURT

Words ascribed to Sir Henry Lee.

Very moderate speed

*mf*

Far from tri - umph - ing Court and wont - ed

*mf*

*p*

glo - ry He dwelt in sha - dy un - fre - quent - ed

*p*

*cresc.*

pla - ces. Time's pris'ner now he made his — pas - time sto - ry, Glad -

*cresc.*

*mf*

ly for - gets Court's erst - af - ford - ing

gra - ces. That god - dess whom he serv'd to

heav'n is gone, And he on earth

and he on earth in dark - ness left \_\_\_\_ to \_\_\_\_ moan.

# LADY, IF YOU SO SPITE ME

Moderate speed

*mf*

La - dy if you so spite me, so spite \_\_\_\_\_ me,

*mf*

Where - fore do you so oft, so oft kiss,

kiss and de - light me? Sure \_\_\_\_\_ that my heart op -

*p*

*p*

-press'd, op - press'd, sure ——— that my heart op -

- press'd, op-press'd and o - ver - cloy - ed, May break, may break

thus o - ver - joy'd, o - ver - joy - ed.

If ——— you seek to spill, to spill me,

*p* *mf*

Come kiss me, sweet, come kiss me, sweet, come kiss me, sweet, and

*p* *mf*

*f*

kill me. So shall your heart, your heart, your heart be eas

*f*

*dim.*

- ed, And I shall rest con-tent and — die, and —

*dim.* *p*

*mf*

die — well plea — sed.

*cresc.* *mf*



# IN DARKNESS LET ME DWELL

Slow

VOICE

*p*

In \_\_\_\_\_

\_\_\_\_\_ dark - ness \_\_\_\_\_ let \_\_\_\_\_ me \_\_\_\_\_ dwell, The ground, the ground shall

*mf*

*mf*

sor - row, sor - row \_\_\_\_\_ be. The roof \_\_\_\_\_ de -

· spair to bar all, all cheer-ful — light from me, The

*p*

walls of — mar - ble black that moist - en'd, that moist -

*p*

en'd still shall weep, — still shall weep,

*mf*

*mf* *cresc.* *f*

My mu - sic, my mu - sic hell - ish, hell - ish

*cresc.* *f*

jar - ring sounds, jar - ring jar - ring sounds, to — ban - ish, ban - ish friend - ly

sleep. Thus wed - ded to my

woes, And bed - ded to my tomb,

O — let me liv - ing, die, O let me living, let me,

*p* liv - ing, liv - ing, die. *mf* Till death, till death do come,

Till death, till death do come, till death, till ——— death do

come. *pp* In ——— dark - ness ———

— let ——— me ——— dwell.

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